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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as catalogs of the coming sale at Christie's, London, of the Medici archives, and those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodges's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

GERMAN SOLD ART "TABOO?"

The news that we published a fortnight ago of the coming sale in Berlin next month of the famous collection of pictures formed by the late Baron Oppenheim, which sale originally set for October, 1914, was supposed to have been definitely abandoned until the close of the war, at least, and the detailed report of the large and most successful sale of the Kauffman picture and art objects, held in Berlin in September last which we published last week, has led to very natural inquiry as to why this sudden endeavor, evidently inspired from high quarters in Berlin, to influence American collectors and art lovers to interest themselves in art sales in Germany.

In fact the original story from Berlin relative to the coming Oppenheim sale stated that "the Kaiser himself had ordered the Oppenheim heirs to hold the sale, and that it was expected dealers and collectors from the belligerent countries opposed to Germany, would purchase at the sale through Dutch, Swiss or Scandinavian neutral country agents."

And so the Kaiser and his "gang" are hopeful of acquiring good American money for Germany through the temptation of fine art works offered at auction in a bankrupt country. We are wondering whether or not any American dealer or collector who should give orders for purchase at said sale, or any art sale in Germany would not come under the provisions of the "Trading with the Enemy" act. They certainly would in Great Britain, and if we mistake not, in France.

It will be interesting to see whether any of the works sold in the Oppenheim sale will be purchased in the name or for the account of any American dealer, collector or art lover, and whether later on some of these works will not turn up here as "having been purchased from some neutral country buyer who secured them at the sale for himself." It seems to us that from a patriotic viewpoint, these Oppenheim or any other art works sold in Germany, the proceeds from which will benefit the Kaiser and his "Potsdam gang," should be marked ones to all true Americans, and be tabooed in consequence.

ART BOOK REVIEWS

LANDSCAPE AND FIGURE PAINTERS OF AMERICA.
By Frederic Fairchild Sherman. New York, Privately Printed, 1917. \$1.75 net.

Mr. Sherman has selected the work of a small group of eminent American painters to make up this attractive volume, issued in an edition of 500 copies.

To Homer Dodge Martin is given the opening chapter. His work is compared with that of his contemporaries in his time, and the distinctions between them are lucidly pointed out, so Martin is presented as a painter of the American landscape purely, without figures, animals or other externals.

Robert Loftin Newman, Mr. Sherman calls "an American colorist." The discussion of Blakelock's work is limited to his smaller landscapes and figure pieces.

Albert Pinkham Ryder is deservedly given a chapter, and high tribute is paid to his figure works, but his landscapes are pronounced as the least successful of his artistic output.

Mr. Sherman also pays his respects to Lillian M. Genth as an American painter of the nude, and her work, he says, "is idealistic and brilliant in a difficult field." In finish, it is triumphal for a woman whose reputation rests upon her remarkable paintings from the undraped female figure.

CORRESPONDENCE

A "Comedy of Errors"

Editor, AMERICAN ART NEWS.

Dear Sir—I feel sure that your readers will agree that there is enough authentic news in your journal to make it interesting without items that have no basis in fact. The statement in your issue of Jan. 26 that "William A. Coffin has been appointed art critic of the N. Y. American in place of the late Charles H. Caffin" has no basis in fact, whatever error or misunderstanding may have led to its publication.

May I have space to add that since 1904 I have not been on the staff, as art critic or in any other capacity, of any newspaper in New York or elsewhere, and have not been at any time, nor am I now, a candidate for any position of the sort.

Yours truly,

William A. Coffin.

N. Y., Jan. 27, 1918.

[This incident is truly a "Comedy of Errors." An old and esteemed friend and well known New York journalist, but who unfortunately writes a microscopical and almost illegible hand, wrote us on Jan. 22 last what appeared to be the following: "The place of art critic of the N. Y. American, made vacant by the death of Mr. Charles H. Caffin, has been given to Mr. Coffin on presentation of a petition signed by artists and art dealers." We knew of no other art critic named Coffin in this country, save our also esteemed friend and confrere, Mr. William A. Coffin, and, although surprised ourselves at the news, published the same as a matter of information to our readers and entirely in good faith, meanwhile writing our informant and expressing to him our surprise at this news. He has never acknowledged this letter, and upon receipt of Mr. Coffin's letter above, we immediately took from our files our informant's letter and examined it with a magnifying glass, to discover that he had written "Mrs. Caffin" and not "Mr. Coffin" as we had read the almost undecipherable name. We were not aware that Mrs. Caffin, widow of the dead art critic, wrote on art topics.—Ed.]

HOW TO STUDY ARCHITECTURE. By Charles H. Caffin. With illustrations. Dood, Mead & Co., New York. \$3.50 net.

A melancholy interest attaches to this last volume from the hand of Mr. Caffin who so recently passed. In it he attempted to trace the evolution of architecture as the product and expression of successive phases of civilization.

The unfolding of the art from its earliest conception to its highest and best achievements in later days well occupied the writer and critic, who developed his theme with full knowledge and close sympathy.

Following the primitives, deserved attention is paid to the pre-classic period, and the influence of Egyptian architecture upon the Persians and other contemporaneous peoples is luminous in the extreme.

The classic and post-classic epochs follow in sequence. These are succeeded by the Gothic, the Renaissance and the post-Renaissance, and through all of the carefully written text are constant citations of examples gathered from cosmopolitan sources. The many and good illustrations add much to the value of the work.

The chapter on the modern situation in architecture is most interesting with its exposition of the tremendous latter-day development in the art. A sketch of the N. Y. Woolworth Building, one of the wonders of modern construction, is given.

In the work the regretted author left unknowingly a memorial that will better serve as a remembrance than the finest of marble or granite monuments.

NEWS OF THE DEALERS

Weston Galleries Open Branch House

The Weston Galleries, of No. 622 Lexington Ave., which Robert Chambers, the novelist, described in his "Streets of Ascalon," have opened a branch gallery at No. 542 Madison Ave., between 54 and 55 Sts.,

A Sorry Showing

By order of the U. S. District Court for the Southern District of N. Y., the assets of Karl Freund, Inc., have been sold for a sum sufficient to pay creditors 22½% of their claims and administration expenses.

BOSTON

Miss Jean Nutting Oliver has been holding an exhibition of her recent work in oil, pastel and her miniature portraits at Doll & Richards', closing today.

Miss Oliver was one of the artists lodged for years in the old Copley Building. Her work is earnest and careful within the limits of her art. She does not search for eccentric arrangements, nor seek to infuse her style with a false note of modernity. She deals with portrait and figure composition, done in sober browns and quiet greens and pinks, and her sitters are posed frankly and naturally in the studio and painted as they are.

Among the oils is a portrait of a young girl which won a prize last year in a Conn. exhibition. Among the pastels is a portrait of W. H. Downs, the Transcript's art critic. Mr. Downs has frequently suffered at the hands of ambitious portrait painters, but Miss Oliver's presentation is a faithful likeness, both literal and pleasing. Liberated by the conditions of the medium itself Miss Oliver's pastels are more freely done than her oils and have more cheerful color. The miniatures, of which there are about a dozen, are done from the same "point of view" as the oils, in quiet colors, sincerely and modestly, and within the scope of the painter's art.

Following the beautiful exhibition of dry-points, etchings and woodcuts by Allen Lewis, at the Goodspeed Bookshop, Park St., comes an interesting showing of etchings and pencil drawings by Stanley Woodward of Boston. This is to be followed in two weeks by etchings and drypoints by Franklin Wood of Hyde Park. This will be Mr. Wood's first exhibition.

The little improvised gallery, really the laundry of the old house in which lived Josiah Quincy, during the evening of his life, has been booked up for a season of such exhibitions. Situated at the rear of the old bookshop the tiny room is well suited to its present purpose, having a quaint air about it that suggests work of this character. The walls are lined with brick, painted white. Three sides are devoted to the prints, the fourth side is all glass and is fitted with a door opening upon a tiny garden planted with English ivy and evergreens; overhead lies the Granary Burying Ground.

Helen W. Henderson.

THE JANUARY BURLINGTON

Ford Madox Brown's "King Rene's Honeymoon," a signed and dated watercolor, is the frontispiece of the January Burlington Magazine. P. Buschmann contributes a good article on Mathew Maris. "Early Textiles from Damietta" is the title of an agreeable study by A. F. Kendrick. Laurence Binyon and Sir Sidney Colvin have collaborated on an interesting notice of the late Stanley William Littlejohn, killed in action in France, Sept. 23 last. "Memories of Degas," by George Moore, contains many interesting appreciations of the artist. The closing article is a delightful dissertation on the work of a little known artist, "Pietro degli Ingannati," by Tancred Borenius.

Considerable space is given to a review of the catalog of the collection of pottery, porcelain and faience in the Metropolitan Museum by Garrett Chatfield Pier.

(On this subject, the American Art News is informed that this catalog was published in 1911, shortly before Mr. Pier's connection with the museum ceased—though not on this account—and that the catalog was some years ago withdrawn from circulation as having too many errors to be of service to the public or credit to the museum. Since then, although the museum's collections of ceramics have considerably increased, notably by such additions as those from the late Messrs. Altman, Morgan and others, have improved correspondingly in quality and have also been segregated into their several different departments, under charge of "experts" at the head of these departments, no subsequent catalog has been prepared and nothing further issued regarding this material, except occasional references in the museum bulletin.)

The Burlington can be had from the American Agent, James B. Townsend, American Art News Office, 15 East 40 St., New York.

Augustus Vincent Tack will hold an exhibition of a group of recent works at the Kraushaar Galleries, beginning Feb. 15. The display will comprise a number of imaginative fantasies painted during the past year.